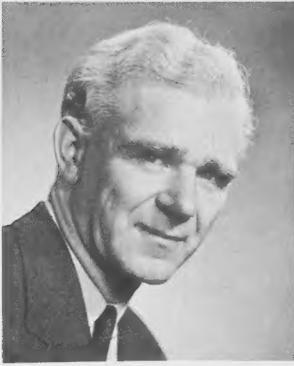


Square Dance Basics

REVISED
EDITION



COMPILED by NOREEN WILSON for the
SASKATCHEWAN POWER CORPORATION
to SUPPLEMENT their RADIO PROGRAM "SQUARE DANCE NOTEBOOK"



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FOREWORD

In the past few years there has been a noticeable revival of interest in square-dancing. Several years ago, when the Saskatchewan Power Corporation became aware of this growing trend, we arranged for the preparation and distribution of our first booklet of "Square Dance Basics." This was co-ordinated with the instructional program "Square Dance Notebook," which we began sponsoring at that time, and which we are still carrying over Radio Station CBK.

In giving our support to this revival of a pioneer prairie tradition, we have taken the view that it is appropriate for us, growing with the province, to share the general community responsibility to perpetuate this form of folk-dancing. As we progress in all technological fields, it would be unfortunate if we were to allow such a vital part of our cultural heritage to fade into the past. We have been pleased to help to make sure that this will not happen.

Public enthusiasm and support of this project has far surpassed our most optimistic expectations. Many times in these few years the "Square Dance Basics" booklet has run out of print, as calls have come in from large and active square-dancing groups throughout Saskatchewan, and in fact from the West Coast to the Lakehead.

Recently, the basic square-dance movements have been grouped by square-dance leaders in the United States and Canada, and in this printing of "Square Dance Basics" we present the grouping for the first time in Saskatchewan. We are sure you will find this interesting. We would appreciate your comments on this first major revision of the book "Square Dance Basics."

David Cass-Beggs

—DAVID CASS-BEGGS

General Manager



ACKNOWLEDGEMENT

In the preparation of this book outlining the basic movements used in modern square dancing, we were guided by the results of an extensive and careful survey conducted by *Sets in Order* in co-operation with many of the square dance leaders and callers throughout the United States and Canada. After editing and assembling all of this data, the Editor and staff of *Sets in Order* published the completed work in several parts in succeeding issues of the magazine, beginning with the November 1959 issue. This was such a thorough and complete compilation of basic movements associated with square dancing that I felt it would be of great benefit if EVERY square dancer in Saskatchewan could have access to it. So permission was requested of the Editor of *Sets in Order* to assemble it in one book, illustrate it with photographs taken locally, and distribute it with the compliments of the Saskatchewan Power Corporation to any and all who square dance or are interested in square dancing.

For permission to do this, so readily granted by Bob Osgood, the *Sets in Order* Editor-in-Chief, I am greatly indebted. It has always been his aim and object to promote the fun-filled social recreation of square dancing to the fullest extent through his magazine, and it is our hope that by distribution of this book we will have been able to help him in this.

To all who have helped in any way with the preparation of the book, we take this opportunity to say "Thank you".

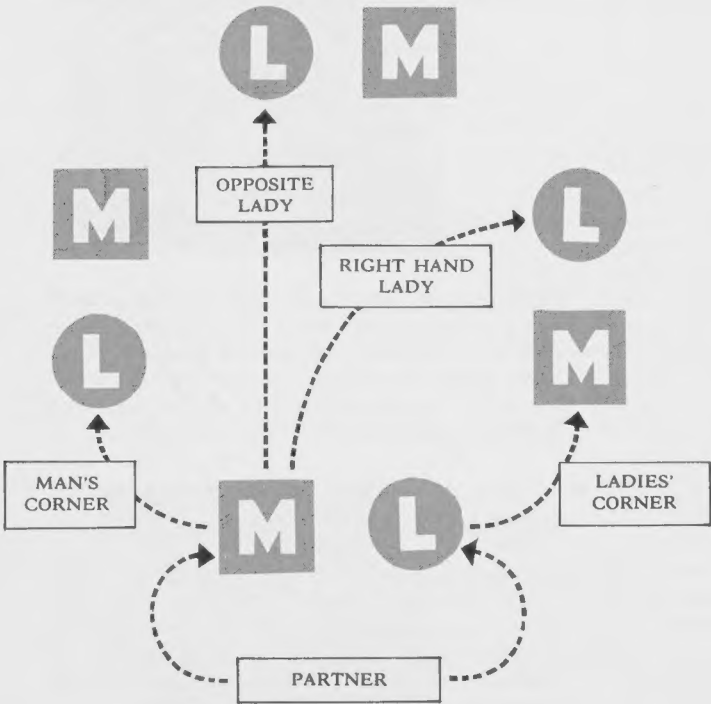
NOREEN WILSON

THE SET



A square is formed by four couples facing in with each couple from 10 to 12 feet from the opposite couple. The lady is always to the right of the gentleman. The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter clockwise, starting with the couple whose backs are closest to the music. A square is also called a "set". Head couples are 1 and 3. Side couples are 2 and 4.

WHO'S WHO



PARTNER

is also called Taw, Mother, Ma, Pa, etc

CORNER

is the person to the left of the man at the time of a given call (also called his left hand lady). For the lady, her corner is of course to her right.

RIGHT-HAND LADY

is the lady ahead or counter clockwise from where the man is at any given time.

OPPOSITE

is the lady across the set from where the man is at the time the call is given.

ACTIVE COUPLE

(or couples) are those designated by the caller to take the action.

CALLS

Just about the most important thing in square dancing today—learn to listen carefully to them. The calls are always directed to the men, unless the caller designates the ladies. Calls give you the directions for the dance—these are the “commands”. In addition to the calls the caller may (and probably will) use “patter”. “Patter” is the additional wording the caller uses to fill in the beats of music until he is ready to give the next command.

THE STEPS

In square dancing all movement is a comfortable, effortless shuffle, done to the beat of the music. To increase the tempo, shorten the length of the steps. To slow down, take longer steps. The floor-sound of a group of dancers doing this shuffling, gliding walk is not unlike the sound of sandpaper against wood.

HAND POSITIONS

When taking a lady's hand, a gentleman should extend his hand, palm up, and the lady lay her's palm down, on his hand. Try from the beginning to avoid yanking and grabbing.



HONORS



Step slightly apart from person designated (usually partner or corner), and with the weight on the back foot, and pointing the forward foot, with toe or ball of foot touching floor—bow slightly to person you are balancing or bowing to, or honoring.

CIRCLE



Three or more dancers can circle by joining hands and moving clockwise, to the left, or to the right as directed. In circling, the action is a walk with the lower portion of the body aimed in the direction of the circle. The size of the circle can be altered by bending or stretching the elbows equally for all.

BREAK

This means to release hands or to let go. When circling, the call to “break” just means to let go of hands and to be ready to follow the next command call. For instance: to break and trail would mean that dancers who have been circling would let go of hands and walk single file.

the TWENTY BASIC MOVEMENTS

Here are the most important ingredients that form the foundation of today's dancing and calling. From these simple basics many hundreds of different and enjoyable square dance figures have come into being.

1 DO SA DO



Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay). (Count: 8 steps.)

SEE SAW: A left shoulder Do Sa Do. (Sometimes this is called a Sashay.) (Count: 8 steps.)

2 SWING



A couple revolves about a central pivot spot, usually stationary between the two involved.

a. WAIST SWING: The couple stands right side to right side facing in opposite directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk-around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk.

b. ARM SWINGS: Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Centre of the turn will be at the joined arms so that each dancer is moving equally around the other.



SWING (Continued)

c. DO PASO: Face designated person. Take left forearm and walk around counter-clockwise. Go to corner and turn corner clockwise with a right forearm. Return to partner for a Courtesy Turn in place. (Count: 16 steps.)



d. COURTESY TURN: (Taught at this point) This is the movement that usually ends a Do Paso, Ladies Chain, etc. Man receives lady's left hand in his left (the lady's hand just lightly sitting palm down on the man's palm up), puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. (Count: 4 steps).

e. CATCH ALL EIGHT (Double Elbow): Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right face pivot in place half around in two steps to take left forearm (with same person) and moves forward and around (counter-clockwise) a little more than a full turn (8 steps) or as directed by the next call. In the case of Double Elbow, which is an interrupted form of a Right and Left Grand, movement will be done with each person following the direction of a Right and Left Grand.



3 PROMENADES



Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. The Promenade is usually at least half the distance around the square. (Count: 8 steps).

a. SINGLE FILE PROMENADE: Dancers move one behind the other in the direction indicated by the call.

b. HALF PROMENADE: Two couples indicated by the call exchange places by moving counter-clockwise to the right (men touching left shoulders) around each other. (4 steps). Wheel around to face the same couple. (4 steps). When opposites are working, this will naturally occur inside the limits of the square.

c. PROMENADE HALF: Indicated couples in promenade position move halfway around outside of the square.

4 PASS THRU

Two facing couples move thru each other, each person passing right shoulders with his opposite. Remain facing out until the next directional call. If directed to turn back, call is executed independently by each dancer. (Count: 4 steps).

5 SPLIT THE RING

a. ONE COUPLE: Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate directions to be followed.



b. TWO COUPLES: Two facing couples pass thru each other to the outer rim of the square and await next call.

c. AROUND ONE-TWO, etc: Following a Split the Ring this call indicates how many persons each of the active dancers should move around.

d. AROUND ONE TO A LINE: After splitting a couple the active couple separates and each dancer moves half way around the stationary couple to end in a line with the inactive couple in the centre.

e. SPLIT YOUR CORNER: The active persons move forward and turn to pass between the couple formed by their corner and their corner's partner.



6 STARS

Men, wrist hold is most common. Just take the wrist of the man ahead. Ladies, hand hold (often using the skirt) in making the star is recommended. This is to be formed by each person putting arm out at about shoulder height. When ladies star across they are met with a forearm turn not a courtesy turn.

a. STAR BY THE RIGHT: Those indicated move clockwise.



b. BACK BY THE LEFT: Those in star release right hold, make half right face turn and form left hand star to move forward counter-clockwise.

c. STAR PROMENADE: In couples with arm around partner's waist, man would be in centre for a left hand star (moving counter-clockwise). To reverse, centres could back out a half while the outside moves in to form a right hand star and moves clockwise.

Number of couples may vary. Stars may also be mixed (Arky Stars) where some of the persons in the centre are dancing in the positions normally occupied by their partners.

d. SPREAD THE STAR OUT WIDE: From a star promenade inside dancers retain the star, outside dancers extend the hold with partner.

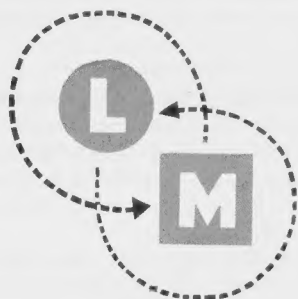
7 ALLEMANDE



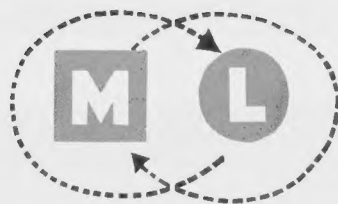
Two persons holding hands walk around each other. Can be called for either a left or right hand and with any person designated. (Style A) Float Out: Walk by one another with a left hand hold and as you reach the opposite person's place float out until you reach arm's length (a slight extension of the arms without lifting either foot from the floor), turning, hesitate just long enough to change directions, and return to partner. Done best without a "jerk" (i.e. without lifting the forward foot from the floor) (Count: 6-8 steps.)

(Style B) Forearm Grip: **This is the accepted style in Saskatchewan.** (Count: 4-6 steps.)

(Style C): Forearm grip to start, then when half completed extend arms to "float" pulling by to return to partner. (Count: 6-8 steps.)



ALLEMANDE LEFT: Gents take left forearm hold with their corner, or left hand lady, and lady and gent walk around one another back to face partner, ready for the next call, which is usually, but not always, "Grand Right and Left."



ALLEMANDE RIGHT: Gents take right forearm hold with partners and walk around them. Allemande Right is usually preceded by allemande left.

8 GRAND RIGHT AND LEFT



In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left hand to the next, a right to the next, left to the next until they meet their own to follow the next call. Hand should be reached and met at about waist high and should be released as dancers pass each other. While this call often follows an Allemande Left, it is independent of that call.

a. WEAVE THE RING: The same as Grand Right and Left but without touching hands.



9 LADIES CHAIN



Two ladies advance, giving right hands to the other, then left hands to opposite man, and the men Courtesy Turn them around in place. (Count: 8 steps.) Also called Ladies Change.

a. LADIES GRAND CHAIN (4 ladies): In a square all four ladies form a right hand star and move clockwise, skipping one man, to their opposite man who gives a Courtesy Turn. (Count: 8 steps). The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around.

b. THREE-QUARTER CHAIN: For either two or four ladies. The active ladies make a right hand star in the centre and walk forward past two positions or $\frac{3}{4}$ around the square to the original right hand position, where they are turned with Courtesy Turn, or as directed. (12 steps).

c. WHEEL CHAIN: The same as a regular Two Ladies Chain except that the two ladies join right forearms and walk clockwise one full turn and then give their left hand to the opposite man for a Courtesy Turn. (Count: 12 steps).

10 RIGHT AND LEFT THRU

Executed while two couples are facing each other. Each person advances, taking right hand of person opposite them momentarily as they go by, gives left hand to partner immediately upon passing thru other couple and the man Courtesy Turns his partner around in place. Couples are facing one another again but have changed places. Do a Right and Left Back to starting position only if called. (Count: 8 steps.)



11 SASHAY

Originally a series of short sliding steps. In many of today's figures refers merely to partners exchanging places, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right". The call "Sashay Left" means a left shoulder Do Sa Do or See Saw.

a. HALF SASHAY: While facing the centre of the square, partners change places by the man sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner.

Partners have simply exchanged positions. No Resashay unless called. (Count: 4 steps).



This may be followed by the call "Re-Sashay", which means to move back to place again.



b. RESASHAY: Just the reverse of the Half Sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners. (Count: 4 steps.)

c. GO ALL THE WAY AROUND: Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves in front of the lady and to the right, then behind the lady and to the left to home while the lady goes behind the man and to the left, and then in front of the man and to the right to home. (8 steps.)



Half Sashay

d. ROLLAWAY WITH HALF SASHAY: In a Star Promenade or Courtesy Turn position where two dancers are facing the same direction with an arm around the waist, the person indicated by the call rolls across in a full turn in front of the other person. The result is that the two have changed places. (Count: 4 steps.)

e. WHIRLAWAY (With a Half Sashay): With the man's right hand holding his partner's left hand the lady does a full left face turn crossing to the left and in front of her partner to exchange places with him. (Count: 4 steps.)

f. CORNERS WHIRLAWAY (With a Half Sashay): With the man's left hand holding his corner's right hand the lady does a full right face turn crossing to the right and in front of her corner to exchange places with him. (Count: 4 steps.)

12 TURN UNDERS

a. TWIRL: Turn the lady under the man's raised arm. In most areas a twirl is used only to precede a Promenade. To pick up twirl to a Promenade following a Right and Left Grand, joined right hands are held high and the lady right face turns once and a half under the joined hands to end facing the same direction as the man and in Promenade position. During this twirl the lady moves with the man as he continues to move in a counter-clockwise direction on the inside of the circle.

13 ALLEMANDE THAR STAR

b. PROMENADE ENDING TWIRL: The lady is right face turned under the man's raised right arm. The two dancers face each other in a slight balance and then either face the centre or swing around once after which the girl is simply unfolded to the man's right side to face the centre of the square.

c. FRONTIER WHIRL-CALIFORNIA TWIRL: Used to reverse direction smoothly while retaining the same relative position with partner (as in the call "Dip'n Dive"). Partners take hands, the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward under their joined hands making a left face turn. Partners start out facing the same direction, side by side and they are now facing opposite to their original direction with the lady still on the right side of her partner. (Count: 4 steps.)

d. TURN YOUR CORNER UNDER (California Whirl): Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count 4 steps.)

e. BOX THE GNAT: Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward making a half right face turn. **They finish facing each other.** Hands have been held easily enough so that the man's hand may turn over the lady's fingers. (Count: 4 steps.)

f. SWAT THE FLEA — BOX THE FLEA: Used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and does a half left face turn. **They finish facing each other.** (4 steps.)

With either the men or the women in the centre making a right hand star and backing up their partners are on their free arm facing the opposite direction and walking forward. The Allemande Thar Star may be formed from any left hand swing and with either men or ladies in the centre as called. From any right hand swing a Wrong Way Thar Star may be achieved with those backing up in the centre making a Left Hand Star.

a. SHOOT THAT STAR: From an Allemande Thar Star or a Wrong Way Thar Star, partners' holds are retained. The star is released and the dancers walk around each other to follow the next call.



b. THROW IN THE CLUTCH: (or Throw Out the Clutch): From an Allemande Thar Star or a Wrong Way Thar Star, those in the centre retain the Star but release hand holds with those on the outside. The Star then changes direction while those on the outside continue to walk forward around the outside in their original direction. Follow the call for the next figure.



Natural Gas

Nearly 100 Saskatchewan communities are served with Natural Gas by the SPC. A clean, fast, economical and reliable fuel, natural gas was first distributed in 1951. Since that time natural gas has been carried to every city in the province and to a network of communities which increases every year.

Annual Gas production in Saskatchewan prior to 1951 was something less than one billion cubic feet. By the fall of 1960, SPC owned something on the order of one trillion cubic feet in place in the Hatton-Many Islands field. From early spring until late fall, SPC, and contractors' crews work early and late to bring gas to an ever increasing number of Saskatchewan customers.

*Right: A familiar sight in Saskatchewan.
A 14 inch natural gas pipeline being placed.*



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Hydro Power

Plans for the Saskatchewan Power Corporation's first hydro-electric power development, located at Squaw Rapids on the main Saskatchewan River, were announced late in 1959. The hydro plant will have an initial capacity of 201,000 kilowatts, provided by six 33,500 kilowatt generators. Four of the units are scheduled to be in service by 1963, and the remaining two in 1964.

Architect's Drawing

Left: Squaw Rapids Hydro Electric Plant.

14 CROSS TRAIL

(Also called Trail Thru)

Two active couples meet and passing right shoulders Pass Thru. The lady (or person on the right) crosses in front of her partner to the left, while the man (or person on the left) crosses behind or to the right. They then follow the direction of the next call. (Count: 4 steps.)

15 TURN BACKS

a. TURN BACK FROM A RIGHT AND LEFT GRAND: In a Grand Right and Left, instead of promenading when you meet your partner, you turn with a right forearm half way around to face the other way, then do a Right and Left Grand in the opposite direction or follow the call.

b. TURN BACK FROM SINGLE FILE: From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.



c. COUPLE BACK TRACK: In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing opposite to the original direction. The man is still on the inside of the circle; his partner is now on his left.



d. COUPLE WHEEL AROUND: In promenade position the couple as a unit will execute a reverse of direction by the man backing up and the lady walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square.

16 ARCH AND UNDER

a. INSIDE ARCH — OUTSIDE UNDER: (Dive Thru, Dive to the Centre): Two couples facing. The one whose back is to the centre of the square makes an arch with joined inside hands; the other couple with joined hands ducks under the arch and moves forward. The couple which made the arch moves forward and automatically does a Frontier Whirl (California Twirl) to face the square.



b. INSIDE OUT — OUTSIDE IN: Two couples facing each other. The one indicated ducks forward under the arch made by the joined inside hands of the other couple. At the same time the arching couple moves over until both couples are back to back. Then the couple that had ducked makes an arch and moves backward and over while the other couple backs under the arch. Both couples end facing each other. (Count: 8 steps.)

c. ENDS TURN IN: In a line of four, where all are facing the same direction (usually out), the two in the centre make an arch. The two on the ends come forward and together duck under the arch. The two making the arch will at this point do a Frontier Whirl (California Twirl) in order to reverse their direction and face the centre of the set.

d. ENDS TURN OUT: About the same as above, except that the call occurs when the line of four is facing in toward the centre of the set. After the ends have gone under the arch, the two making the arch do not Frontier Whirl but release the arch and remain facing the centre of the set.



e. RIGHT HAND OVER — LEFT HAND UNDER: In a line of three with hands joined, the centre person raises the hand of the person on the right making an arch and pulls that person across and to the left. The person on the left ducks simultaneously under the arch and moves across to the right to follow next call.

f. RIGHT END OVER — LEFT END UNDER: In a line of four, the couple in the centre acts much as the person in the centre of a line of three did in the previous movement. The right end will move over and across to the left, while the left end will duck under and to the right. The centre couple will remain in place at the completion of the movement.

17 SQUARE THRU

Executed with two facing couples. Take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Pivot squarely to face opposite; take opposite's right hand, pull on by. (A $\frac{3}{4}$ Square Thru has been completed at this point.) Pivot squarely to face partner; take partner's left hand, pull on by but do not pivot; follow next call. Couples may be any combination of men and/or women.

a. LEFT SQUARE THRU: Same as above (Square Thru) except that movement starts with a left hand to the opposite.

18 BALANCE

(Style A): Couples facing, take one step forward and close or touch with the other foot, then step away and touch or close. (Style B): Couples facing, holding right hands, step right and swing-kick left; then step left and swing-kick right. Can be done quite smoothly if desired. In some areas this balance almost takes the form of a modified Pas de Basque. (Count: 4 steps.)

a. FORWARD AND BACK: Those persons or couples designated move into the centre and back to place. Basically this means four counts each way.

b. OCEAN WAVE BALLONET: A line of dancers facing in alternating directions with hands joined rock forward two counts and then back two counts. May also be done in an Allemande Thar type of star.

c. ALAMO STYLE (Also called Grand Ballonet): An even number of dancers in a circle alternately facing in or out with joined hands rock forward two counts and back two counts.

19 FACINGS

a. FACE TO THE MIDDLE: A call usually directed to active couples to change their present facing direction to make a one-quarter turn toward the centre of the square.

b. FACE YOUR OWN: Designates a quarter turn to face partner.

c. FACE THE SIDES: Directs person to turn back on partner and face outside couples.

d. FACE OUT — FACE IN: Calls for a 90° change of direction.

e. FACE THOSE TWO: Designated persons will face those with whom they have just been working.

20 GRAND SQUARE

A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter to face partner and back away to the side of the square (4 steps). Facing the opposite, back away to the corner of the square (4 steps) and then turn to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back up to home (total: 32 steps). While the head couples are doing the first 16 steps the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps while the heads are doing the last 16.



ADDITIONAL TERMINOLOGY AND COMPANION MOVEMENTS TO THE FIRST TWENTY BASICS

In this list are the movements that were offshoots of our first list of 20 basics. These are dependent movements, for the most part relying on directional use of the basics already listed. In many cases these are just “pushers” or descriptive words, commands or terms that are associated with the first 20 basic movements. Many are descriptive; others will just naturally be taught when one of the basics is introduced.

ACROSS THE SET: (In 2 lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, *i.e.* head ladies Chain across the set, or in a Grand Chain, all four ladies will move from their partner to the men across the set.

ALONG THE LINE: (In 2 facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.

ARKY STYLE: Refers to figures that are generally done with two dancers of the same sex working together, one as the girl, the other as the man.

AROUND ONE: Indicates that the working person or persons will move out and around one non-active person as directed.

BEHIND YOU: Referring to the person directly in back of the one to whom the call is directed.

BOX THE GNAT TURNBACK: From a Right and Left Grand, instead of reversing direction by using an arm or hand hold as in a regular Turn Back, dancers will meet and Box the Gnat with their partner in order to change direction. Only done when specifically called for.

BREAK AND TRAIL: Change from a circle with hands joined to a Single File Promenade.

BREAK TO A LINE: From a circle of any given number the man (or lady) indicated by the call will break from the circle with the left hand, retaining a hold to the person on their right with their right hand, and form a line facing the square unless directed to face "out". The person who "breaks" will be at the left end of the line.

BUNCH THE GIRLS: (Girls to the centre back-to-back): The ladies indicated by the call either head toward the centre or are turned in to stand back-to-back, bunched into the centre.

CIRCLE TO A LINE: (Same as Break to a Line).

DOUBLE PASS THRU: Two facing couples each with a couple behind them and all are facing the center of the square. All are in motion. Each couple moves forward Passing Thru two couples and then is ready to follow the next call.

DON'T STOP — DON'T SLOW DOWN: Directions to keep promenading even if home is reached.

EIGHT TO THE CENTER: Dancers progress three steps into the centre of the set, stopping on the count of four. If hands are joined arms should be down to start and then be raised into the centre on count of four.

FULL TURN AROUND: This movement is basically descriptive of an arm turn or courtesy turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

HUB: The centre of any star figure.

HUB FLIES OUT: —The Rim Flies In: (also Inside Out — Outside in): From a Star Promenade, the centres back out while those on the outside move forward into the centre.

INDIAN STYLE: (Same as Single File).



LADIES TO THE CENTER — BACK TO THE BAR: Ladies move from their home spot into the centre of the square and then return to starting position, "bar" (which rhymes with "star"). Methods on this vary greatly depending on position dancers were in just prior to the call.

LINE: (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

MAKE AN ARCH: Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

NEW LINES OF FOUR: Dancers working in a line, facing a given direction, execute a movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); *i.e.* Dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' positions.

ON TO THE NEXT: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on in the direction they were going.

PICK UP A COUPLE, MAKE IT SIX (or Eight): From a circle the active person or the one indicated by the call will release holds with the person on his left and pick up the next couple or person, also indicated by the call, who will then become a part of the circle.

PULL HER BY (or Pull By): Two dancers, each holding the other's hand, Pull By each other and move on as directed by the next call.

REVERSE: The call to change a Right Hand Star to a Left: a clockwise moving circle to a counter-clockwise moving circle, etc.

RIM: (definition) The outside persons in a Star Promenade.

ROLL BACK: If in Couples roll away from partner. If in Single File roll away from centre.

ROLL PROMENADE: When a Couple Promenade is called just before the completion of a Do Paso or any figure ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.



SEPARATE: Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

SIDES DIVIDE: The side (or inactive) couples leave their partner and move to their corner spot. They'll remain there until the next call or unless told to execute some action with their opposite, in which case they move forward and are now in a position in the square one-quarter from their former home; *i.e.* "Sides Divide and Box the Gnat": Couples two and four separate, move to their corner, then across to Box the Gnat with their opposite. They will now be at the head position with new partners.

SWAP: (Change, Exchange, Trade) To exchange partners.



SWING THE ONE ACROSS THE HALL: Call normally goes to the man. If two are involved they just pass right shoulders in trading places. For four men they just move into the centre and then clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star while doing this movement.

THOSE WHO CAN: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

THREE LADIES CHAIN: With the active couple in the centre of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the centre joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The centre man continues to pass the ladies across the centre with his left hand as they chain from one side of the square to the other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesay Turn.

TURN ALONE: (You Turn Back, U Turn Back): An individual about-face.

WRONG WAY: The opposite from the normal or accepted direction.



Grand Right and Left The Wrong Way Round



WRONG WAY THAR: Those in the centre are in a Left Hand Star and backing up (clockwise) while their partners on the outside are walking forward and retaining right arm holds.

TITLED FIGURES

This second half of the list consists of figures with names that form recognized calls. They are composites of these basics and are self-descriptive once those basics are mastered. Naturally, considering the great number of alphabetical allemandes and combination figures, there may be many more additional "named" figures than we have shown here. The following descriptions with basics from the first list in *italics*, are typical of a great number that would fit in this category.

ALLEMANDE A: Following an *Allemande Left* start a *Right and Left Grand*, giving a right to the first, then a left to the next (right hand lady). Do not pass this person, but just as you meet turn and face the centre of the square, drop hands and *Sashay (this) Partner Half Way Around*, then *Re-sashay* and *Go All The Way Around*. Men leave this girl, *Star By the Right* across the square (skipping one girl) and turn opposites with a *left forearm*, give right to the new corner and pull by then *waist swing* the next girl who becomes the new partner.

DAISY CHAIN: Following an *Allemande Left* go ahead two as in the *Grand Right and Left*, then with a *left arm swing*, turn back one. Turn a right arm around corner then go forward two, turn back one, ahead two, back one, then ahead two more to meet partner and promenade.

ELBOW SWING: Two dancers turn with elbow or forearm as indicated by the call.

TITLED FIGURES

(continued)

FIRST COUPLE ONLY TURN BACK: (or designated numbers): Instead of all the dancers turning back upon meeting partners following a *Right and Left Grand* (as in the regular *Turn Back*) only those indicated by the call will turn and go in the other direction. The others will continue doing the *Right and Left Grand* in the direction they were going.



GRAND DO SA DO: When couples meet at the end of a *Right and Left Grand*, they do a *Do Sa Do*, then passing right shoulder with their partner move ahead to the next (men going in a counter-clockwise direction) and repeat the *Do Sa Do*. The word "Grand" indicates that everyone is active and that this movement will be repeated four times until starting partners are re-united.

LEFT AND RIGHT GRAND: In the direction of a *Right and Left Grand*, start with the left hand rather than a right.

ONCE AND A HALF: (or *Grand Allemande*): Call comes after an *Allemande Left* and during a *Grand Right and Left*. Instead of *promenading* you give your right forearm to partner and go all the way around, then continuing the direction of a *Right and Left Grand* give a left forearm and go around to the next, etc. When you meet your partner the next time, *promenade* or follow the call. Also called a *Single Elbow*.

RED HOT: The men turn their right hand lady with a right forearm then return and turn their partner with a left forearm and go all the way around. Next, the men go back one and turn the left hand lady with a right arm, partner left and



promenade the corner. Pattern may be changed by intervening call. This may be called from different positions depending upon circumstances.



SUZY Q: Two facing couples start action by turning opposite by the right forearm, then partner by the left. Repeat and end with a *courtesy turn*.

TRIPLE ALLEMANDE: From a regular *Allemande Left* the ladies make a *right hand star* and move clockwise while the men *promenade single file* around the outside, counter clockwise. Meeting the same corner with a left forearm men walk into the *right hand star* and move forward, clockwise, while the ladies move counter clockwise on the outside in single file. Meeting the same corner for the third time dancers do another *left Allemande* to follow next call.

FOR THE HI-FREQUENCY DANCER

BASICS 21 THROUGH 30

Working closely with a panel of callers and teachers across the country, Sets in Order finds that the following ten basics form the “fringe” to the initial list of twenty basic movements. In this list are movements that meet many of the requirements of being a basic. Some are generally accepted in some areas and miss only by a small margin being on the first list. Others, long referred to as fundamental movements, have through lack of general use, slipped from the “first twenty” and are possibly destined for the list of traditional movements. The last of the group seem to be on the current “Hit Parade” and are working their way up. In time other basics may replace those shown here but the total number of TEN should, for the sake of long range planning, be retained.

21

BEND THE LINE

23

LINE(S) DIVIDE

Line with an even number of dancers breaks in the middle and the ends move forward while the centres move back until both halves are facing.

Each dancer in a line consisting of an even number of dancers turns to face the nearest end of the line. The line is now ready to “Divide” in single file according to the directions given in the next call.



22

DIXIE CHAIN

Two couples meet single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Dancers are in single file awaiting the next call at the completion of the figure.

- a. **DIXIE GRAND:** The Dixie Chain action is continued as directed by the call.
- b. **DIXIE STYLE:** A movement that starts like a Dixie Chain but does not complete it.

24

ALL EIGHT CHAIN

Dancers give right hand to any designated person, move past, give a left hand to the next and three quarter Courtesy Turn her in place to face set.



Allemande left ...



... and a right to the dears

25 WAGON WHEEL

The man and the lady turn with a right forearm going full around until the men can make a left hand star in the centre of the square. As the men form the star, they give a slight push with right hand, starting the lady into a right face turn (either a half turn or a full turn and a half). The men move forward in the star and the ladies progress slowly while they are turning so that when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the men's right and travel around the square in a Star Promenade.

a. WAGON WHEEL SPIN: That portion of the above pattern where the man spins the lady. Directions to be followed after the spin come from the next call.

b. STRIP THE GEARS: As in the Wagon Wheel Spin, walk around partner with a right forearm grip, give the spin, take left forearms for Do Paso.

26 DO SI DO

Executed while two couples hold hands in a circle of four. Gents let go of partner's hands; ladies pass left shoulders and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and

Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand holds seem to predominate where space permits. Ladies usually find a three quarter right face turn as they pass left shoulders can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)

27 EIGHT ROLL AWAY WITH HALF SASHAY

From an Allemande That Star the men move to the outside and the ladies move to the inside with a left arm swing. At this point each dancer does a half left face turn and joins right arms with the same partner, now in the centre. The ladies in the centre move forward while the men on the rim walk backward.

a. EIGHT SPINAWAY WITH A HALF SASHAY: From an Allemande That Star, the men left face roll to the outside and the ladies left face roll to the inside where the ladies make a Left Hand Star and move forward and the men are on the rim moving backwards.



It's a Wagon wheel, but strip the gears. Catch her by the left, do paso . .

28 FOUR COUPLES RIGHT AND LEFT THRU

In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy Turn to face centre of the set in spots opposite to starting position. (Count: about 12 steps.)

a. FOUR COUPLES SUZY Q (Chinese Knot): In a square, men start moving clockwise and the ladies start counter-clockwise. Pass corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

29 EIGHT CHAIN THRU

With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move on by giving a left to their

partner and Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

30 SHUFFLE THE DECK

From lines of four with all dancers facing the same direction the couples on the right end of the line will move diagonally ahead and to the left while the couples on the left will move diagonally back and to the right, to end directly behind the other couple. If in the line of two couples one is facing one direction while the other is facing the opposite, the same rule will follow. In this instance when the couples are facing ahead, clockwise, they will end facing each other; while if they are facing ahead counter-clockwise, they will end back-to-back. If the call is given when one couple is behind the other and both are facing the same direction, the couple in front will move to the left while the one behind will move to the right to end in a line of four. If the call comes when two couples are facing, they will both move to the right and end in a line ready to move forward and around counter-clockwise.

IN an activity such as square dancing, it is inevitable that as time goes on, changes will take place. New ideas are introduced, are tried out, and in many instances are added to the repertoire of movements which we dance regularly. However, it is readily understood that this can't go on indefinitely, because the amount of material with which callers would have to be familiar and which dancers would have to learn would soon be endless. We'd no longer be able to dance for fun and for relaxation. Our memories would be taxed to the point where square dancing would take on aspects of mental gymnastics. When new movements are introduced, it has been suggested that we consider them very carefully before deciding whether or not to include them in our square dance scheme of things. If their usage is adopted, a careful scrutiny should be made of some of the older movements—probably one or more of these could be dropped from our current repertoire as the new ones are added. Thus the amount of material with which callers and dancers would have to familiarize themselves would be held to a more or less constant level. Actually, it is not how many movements are put together into a square dance which makes the dance enjoyable—it is the WAY in which they are put together. With a fundamental list of thirty basic movements, any caller should be able to give the dancers for whom he is calling regularly a sufficiently varied and interesting program of square dancing to provide them with the utmost in dancing pleasure.

At press time there are several new ideas being introduced, two of which (as examples) I think could be described here. "Wheel and Deal" seems to be finding a good deal of favor with callers and dancers alike, as is "Star Thru".

WHEEL and DEAL: From any even numbered line or lines—break in the middle; the right half of the line will wheel left, the left half of the line will wheel right; to end facing the opposite direction, with the right half of the line in front of the left half. (From two lines of four, facing out, the wheel and deal movement puts the dancers into a double pass thru formation.)

Wheel and Deal could possibly replace Basic No. 30—Shuffle the Deck. It is a similar movement, is much smoother in its execution, and just as versatile.

STAR THRU: A turn-under motion done by two people facing. Men raise their right hand, ladies, their left; walk toward each other, join up—raised hands and walk past each other (lady in front and under the raised hands). On completion you will have automatically turned one quarter from original facing position and will be with a new partner.

Star Thru does not conform to the definition of a basic," as other basic calls can be used to get dancers into similar positions. However, "Star Thru" could replace such calls as "Box the Gnat, Face to the Middle (or Sides)." The use of the term "Star Thru" might eliminate the confusion which sometimes results from the improper execution of the "Box the Gnat" figure.

We hope that you will find this book of real help to you as a reference, and would suggest to you that for continuing information, as well as interesting reading, you subscribe to the square dance magazine "Sets in Order."

And join us on Monday evenings, when the Saskatchewan Power Corporation brings you "Square Dance Notebook" over radio station CBK.

Yours for HAPPY SQUARE DANCING.

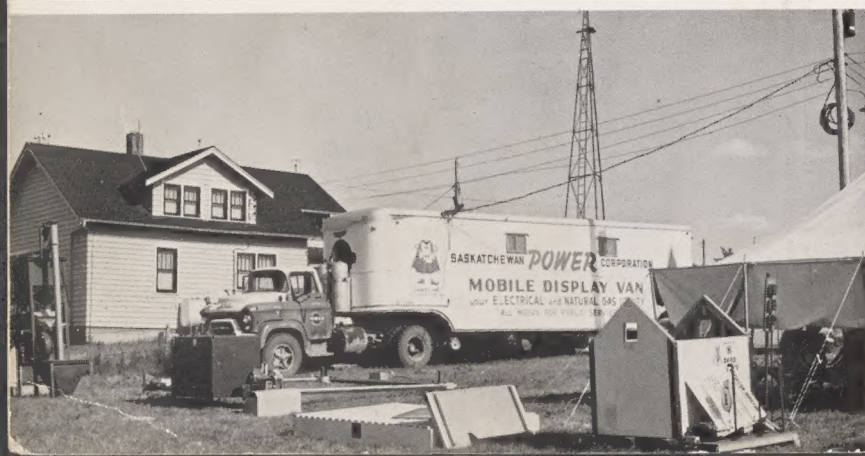
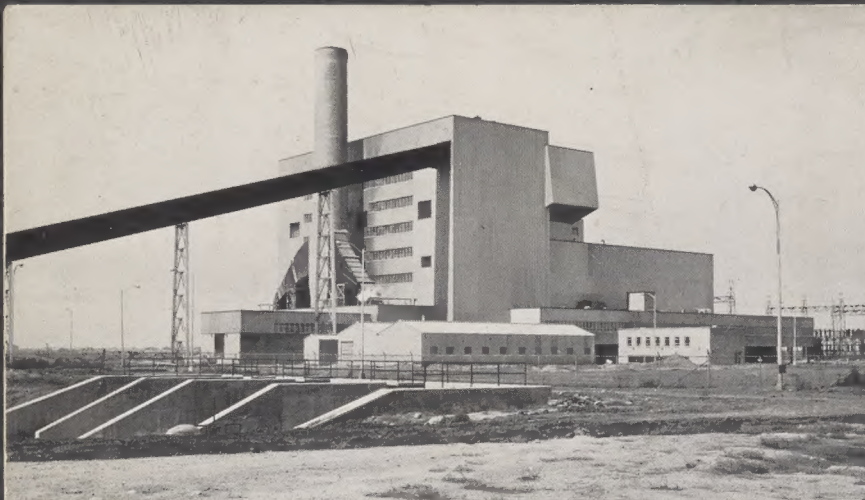
—noreen wilson.

THIS MESSAGE IS FOR THE BENEFIT OF EVERYONE:

- 1 Never touch a broken or fallen power line—it may be energized.
- 2 Be sure roof mounted radio and T.V. aerials are clear of power lines and anchored securely.
- 3 Never move buildings under power lines without first ensuring sufficient clearance.
- 4 When moving high industrial or farm equipment, be absolutely sure of power line clearance.
- 5 Never work high equipment near or under power lines.
- 6 Haystacks should be piled as far away from power lines as possible, and never under a power line.
- 7 Never touch a car with a broken power line lying on it, and keep any occupant inside until help arrives.
- 8 Learn how to apply artificial respiration and first aid.
- 9 Keep tree branches trimmed clear of nearby power lines.
- 10 Wells should never be installed near overhead power lines.
- 11 Your home electrical system should be inspected regularly to ensure it is absolutely safe and in good operating condition.

REMEMBER

*Your safety is
in your hands*



Above: Gas comes to a Saskatchewan community—a “flame lighting” at Canora during the fall of 1960. Nearly one hundred Saskatchewan communities including every city in the province are served with natural gas

Left: top to bottom

Boundary Dam, the southern anchor on the SPC electrical grid loop was officially commissioned during the spring of 1960. Built on Long Creek, a tributary of the Souris River and in the heart of an enormous lignite coal field, Boundary Dam provides economical electricity to the Saskatchewan System.

Penny Powers, an SPC Home Economist, during a “Fashions in Light” demonstration in Regina checks the amount of light necessary for comfortable reading.

The Coleville Compressor Station in west central Saskatchewan, compresses and purifies natural gas to serve the residential, commercial and industrial needs of the northern system.

Electricity is available to almost the entire settled area of Saskatchewan. An SPC mobile van is fully equipped to demonstrate the advantages of electricity on the farm.